

Albatross Songs

for tenor voice, violin, oboe d'amore (or clarinet in A) and guitar



Clive Strutt

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Source

The texts are taken from *The Albatross Book of Living Verse Living Verse: English and American Poetry from the thirteenth century to the present day*, edited by Louis Untermeyer, Collins, London and Glasgow, printed in Verona, Italy, 1948.

Albatross Songs

for tenor voice, violin, oboe d'amore (or clarinet in A) and guitar by **Clive Strutt**
Texts selected from *The Albatross Book of Living Verse*, ed. Louis Untermeyer, Collins, London.

Nº. I "Arcturus in Autumn"

Duration 3'12"

Text by **Sara Teasdale**

Un poco Andante, e mesto (m.m. ♩ = 80)

Oboe d'amore
or Clarinet in A
(Concert Pitch)

Tenor

Violin

Six-string
Acoustic Guitar

The musical score is written for four parts: Oboe d'amore or Clarinet in A, Tenor, Violin, and Six-string Acoustic Guitar. The top system shows the first four staves. The Oboe and Tenor parts are mostly rests, while the Violin and Guitar parts have melodic lines. The Violin part features a complex, rapid passage with many beamed notes. The bottom system continues the Violin and Guitar parts, with the Violin part ending with a fermata and the Guitar part ending with a double bar line. The tempo is marked 'Un poco Andante, e mesto' with a metronome marking of 80 beats per minute. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'un poco diminuendo' and 'mp'.

Vn. *Sul G, D* *mp* *mf*

Vn. *3*

Vn. *art. harm. nat.* *normale* *3* *nat. harm. normale*

Vn. *calmato, diminuendo* *Sul D, A*

Ob. d'am. *p cresc. mf* *3*

Ten. *p cresc. mf mp*

Vn. *(Sul D, A) senza vibrato* *con vibrato* *increasing* *diminishing* *When, in the* *(senza vib.)*

Guit. *strum* *sf dim.*

Ob.
d'am.

Ten.

Vn.

Guit.

Ob.
d'am.

Ten.

Vn.

Guit.

Ob.
d'am.

Ten.

Vn.

Guit.

gold Oc-to-ber- dusk, I saw you near to sett-ing, Arc-tu-rus,

bring-er of Spring, Lord of the

sum-mer nights, leav-ing us now in Autumn, - Hav-ing no pi-ty on-ov-

mf *cresc.* *f* *dim.*

f *mp* *f* *mp*

p *cresc.* *mp* *mf*

cresc. *mp* *mf*

p *cresc.* *mp* *mf*

Ob. d'm. *f* *crescendo* *mf*

T. *f* *mp* *mf* *f*
with-er-ing; Oh, then I knew at last that my own au-tumn was up-on!

Vn.

Gt. *f* *mp* *mf* *f*

Ob. d'm. *cresc.* *ff* *dim. un poco*

T. *cresc.* *ff* *dim. un poco*
felt it in my blood,

Vn.

Gt. *f* *ff* *dim. un poco*
(l.v.)

Ob. d'm. *f* *dim.* *mf* *dim.*

Ten. *mf* *dim.*
Rest-less as dwind-ling streams that still re--

Vn.

Gt. *f* *mf* *dim.*

Handwritten musical score for the first system, measures 1-4. The music is written on four staves. The first staff is in 4/4 time, featuring a melodic line with a slur and a dynamic marking of *p*. The second staff continues the melody with lyrics underneath. The third staff is empty. The fourth staff contains a complex accompaniment with a *dolce* marking. The system concludes with a double bar line and a 3/2 time signature change.

p

-mem-ber The mu-sic of their flood.

dolce

Handwritten musical score for the second system, measures 5-8. The music is written on four staves. The first staff is in 3/2 time, starting with a *p* dynamic. The second staff continues the melody with lyrics and includes a triplet of eighth notes marked *mp*. The third staff is empty. The fourth staff contains a complex accompaniment. The system concludes with a double bar line and a 3/2 time signature change.

p

mp 3

There in the

mf

thick-en-ing dark a wind-bent tree a-bove Loosed its last leaves in

cresc. *mf*

Ob./Cl.

dim. *ff* cresc.

flight =

Vln.

Guit.

f dim. molto

mp 3

I saw you sink and van-ish, pi-ti-less Arc-tu-rus;

p dolce

Segue

cresc. 3 *ff*

You will not stay to share our long-then-ing night.

mf *ff* *mf* *mp* dolce

II "Stillness" (text by James Elroy Flecker) (Dur. 4'45")

Andante serioso (mm. 1. = 56) *normale*

cel. solo. *nat. harm.*

Vln. *mf* *f* *pp* *cresc...*

normale *mf* *f* *pp* *crescendo* *normale e sul D* *mf*

cel. solo. *nat. harm.* *nat. harm.*

normale alla corda sul G

ff *mf*

mf *mp* *f* *mf*

cel. solo. *mf* *nat. harm.* *normale*

Handwritten musical score for a symphony orchestra, page 8. The score is written for the following instruments: Violin (Vn.), Oboe (Ob. am.), Violoncello (Vcl.), Contrabass (Cb.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr.), Trombone (Tbn.), and Tuba (Tub.).

The score is divided into two systems. The first system includes staves for Vn., Ob. am., Vcl., Cb., Fl., Cl., Bs., Tr., Tbn., and Tub. The second system includes staves for Vn., Ob. am., Fl., Cl., Bs., Tr., Tbn., and Tub.

Key markings and dynamics include:

- Vn.:** *crescendo*, *f*
- Ob. am.:** *SENZA SORD.*, *nat. harm.*, *normale*, *nat. harm.*, *p*
- Vcl.:** *pizz.*, *mp*, *Arco*, *nat. harm.*, *normale*, *mf*, *f*
- Fl.:** *cresc.*, *mf*, *mp*, *f*, *mp*
- Cl.:** *mf*, *p*
- Bs.:** *mf*, *p*
- Tr.:** *mf*, *p*
- Tbn.:** *mf*, *p*
- Tub.:** *f*, *mf*

The score features various musical notations, including notes, rests, and dynamic markings, indicating a complex orchestral arrangement.

Ob. d'am./Clar.

Ob. d'am./Clar.

Ten.

12

8

mf

cresc.

dim.

When the words rustle no more, And the

Vln.

mf

Guitar

Ob. d'am./Clar.

Ten.

12

8

mf

cresc.

dim.

last work's done, When the bolt lies deep in the

Guitar

Ob. d'am./Clar.

Ten.

12

8

mf

f

mp

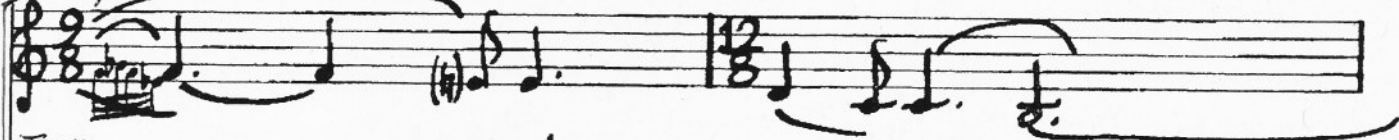
p

dim.

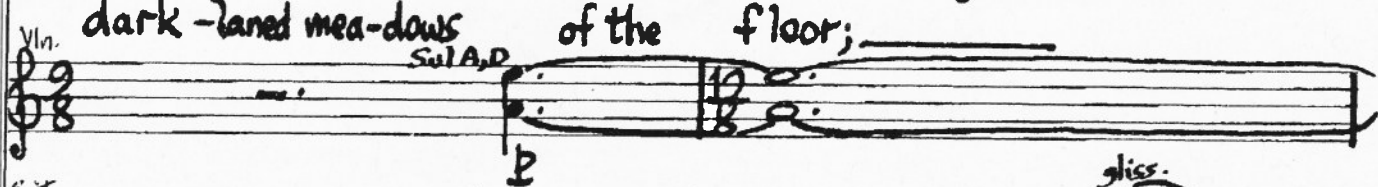
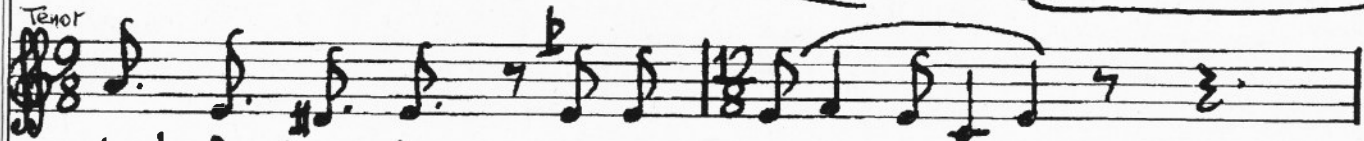
door, And Fire, our Sun, Falls on the

Guitar

Ob. d'am / Clar.



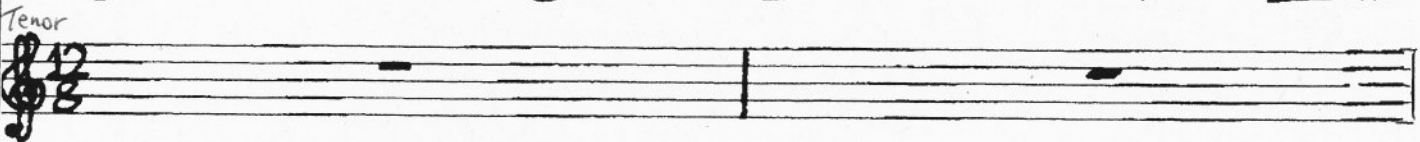
Tenor



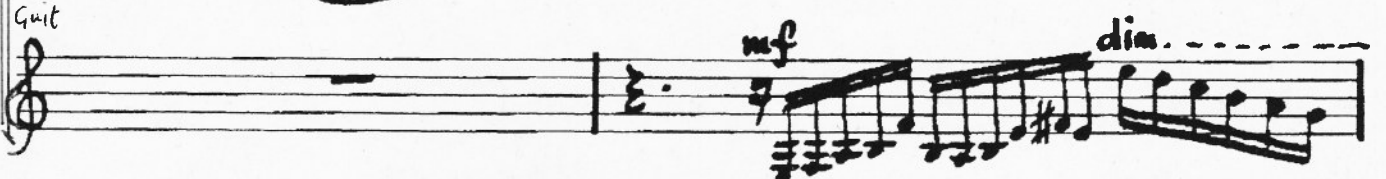
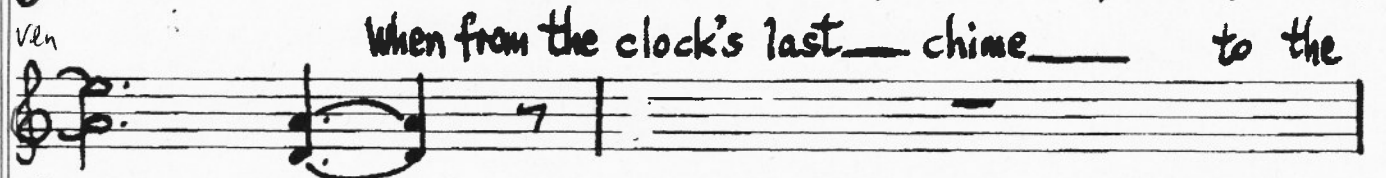
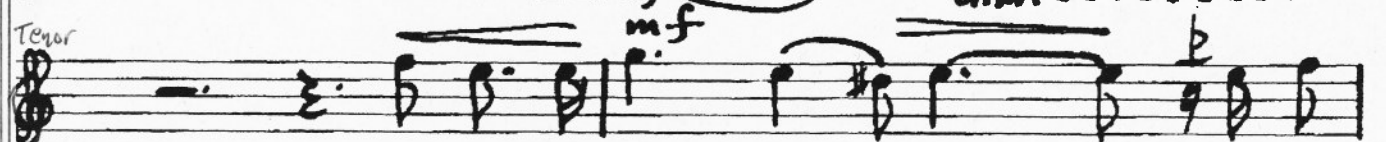
Guit.



Ob. d'am (Clar.)



Ob. d'am (Clar.)



Ob. d'am. *cresc. mf dim. p pp.*

Ten. *mf dim. p*

Guit. *next chime* *sil-ence* *beats his*

Ob. d'am. *cresc.*

Ten. *cresc.*

Guit. *drum* *And- Space* *cresc.*

Ob. d'am. *f subito*

Ten. *senza vibrato* *with gaunt grey eyes and her brother*

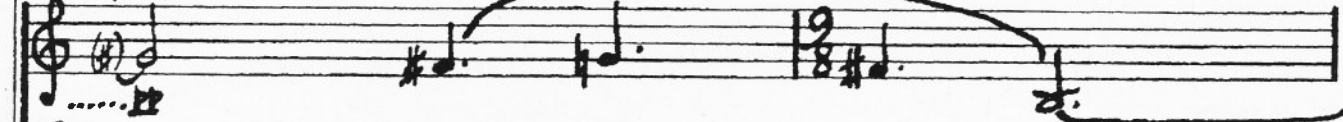
Guit. *fz* *cresc.*

Ob. d'am. *mf diminuendo p*

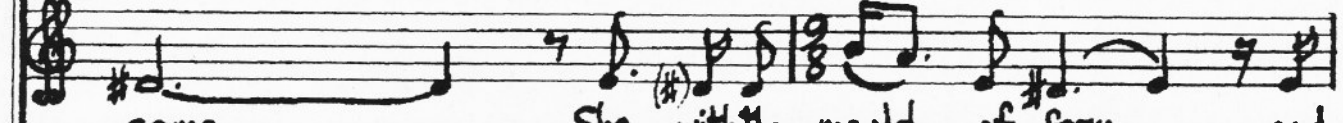
Ten. *f dim. mf sub. pp (whisper)*

Guit. *f* *Time* *Wheel..... ing and whi- sper- ing* *meno f dim. mf dim.*

Ob. d'am./Clar.



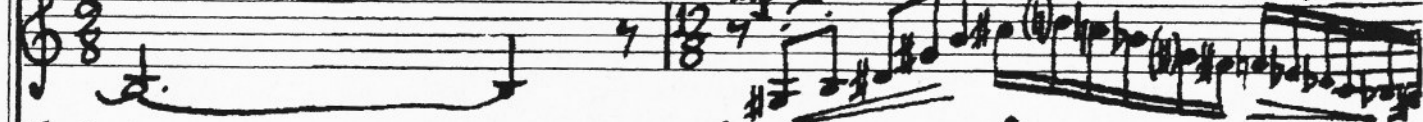
Tenor



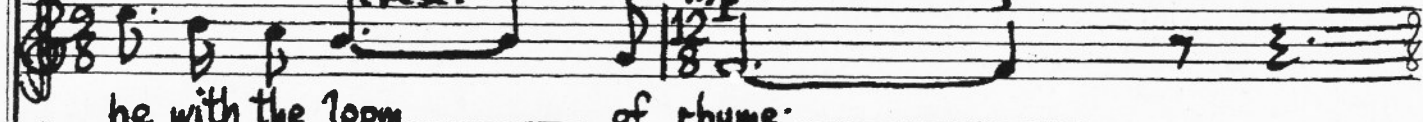
Guitar



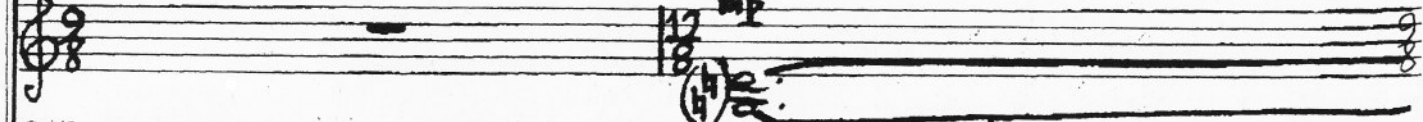
Ob. d'am./Clar.



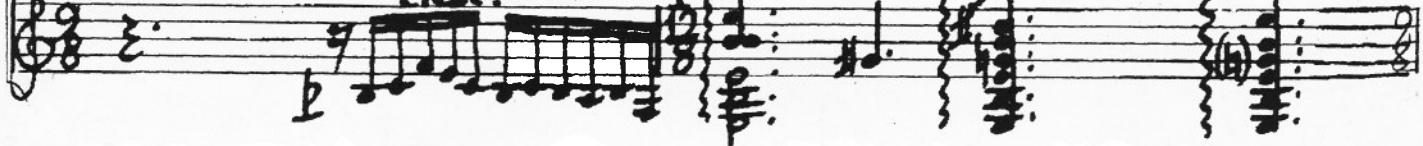
Tenor



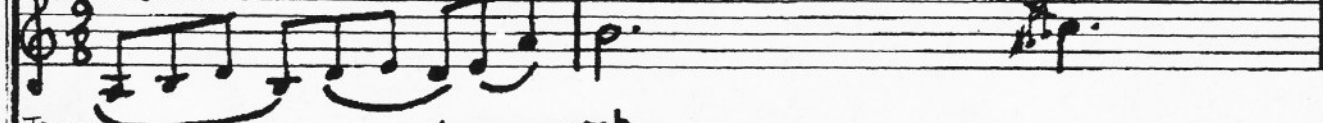
Vln.



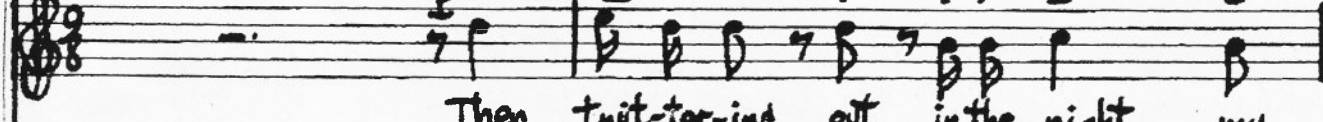
Guitar



Ob. d'am./Clar. sereno



Tenor



Vln.



Guit.



Ob. d'am.

Ten.

Guit.

thought-birds flee, I am emp-tied of all my

Ob. d'am.

Ten.

Guit.

dreams: I on-ly hear Earth turn-...ing,

Ob. d'am.

Ten.

Guit.

on-ly see Eth-er's long bank-less streams, And on-ly know I shall

Ob. d'am.

Ten.

Guit.

drown if you Laid not your hand on me.

dim. p

mod. on

dim. p delicato

Handwritten musical score for page 14, featuring staves for Oboe, Flute, Clarinet, Bassoon, Violin, and Guitar. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Oboe (Ob. d.km.): The first staff shows a melodic line with eighth and sixteenth notes, including slurs and ties. A dynamic marking of *p* (piano) is present at the end of the staff.

Flute (Fl.): The second staff contains sustained notes with a *nat. harm.* (natural harmonic) marking.

Clarinet (Cl.): The third staff features a melodic line with a *nat.* (natural) marking and a *harm.* (harmonic) marking.

Bassoon (Bsn.): The fourth staff shows a melodic line with a *nat.* (natural) marking and a *art.* (articulation) marking.

Violin (Vln.): The fifth staff contains sustained notes with a *nat.* (natural) marking.

Guitar (Guit.): The sixth staff shows a melodic line with a *nat.* (natural) marking and a *art.* (articulation) marking. Fingering numbers (7) and (12) are indicated below the staff.

-15-
III "The Song of Shadows"

(Text: Walter de la Mare)

Andantino (m.m. $\text{♩} = 144$)

(Dur. 2' 10")

Ob. d'am.
Clar. in A

concert pitch

$mp < mf > mp$

f

Ten. solo

Vln.

mf

PIZZ.

Guit.

mf

f

mf

mp sub.

Fl.

p cresc. mf

Sweep — thy faint strings, Mu...

Arco tremolo

mod. ord.

p cresc. f dim. p

cresc.

f dim. p crescendo

Ob./Cl.

Musical staff for Oboe/Clarinet. The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line starting with a triplet of eighth notes, marked *mp* and *f dim.*

Ten.

Musical staff for Tenor. The staff is in treble clef with a key signature of one sharp (F#). It contains a vocal line with lyrics, marked *f*, *mp*, *cresc.*, and *f*.

-si-cian, with thy long lean hand; Down-ward the

Vn.

Musical staff for Violin. The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line marked *[con sord.]*.

Guit.

Musical staff for Guitar. The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets, marked *f*, *mp sub.*, and *sfz subito*.

(half-bar)

Musical staff for Oboe/Clarinet (half-bar). The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with dynamics *mf*, *f*, *mf*, and *mp*.

Musical staff for Tenor (half-bar). The staff is in treble clef with a key signature of one sharp (F#). It contains a vocal line with lyrics, marked *mf*, *mp*, and *p*.

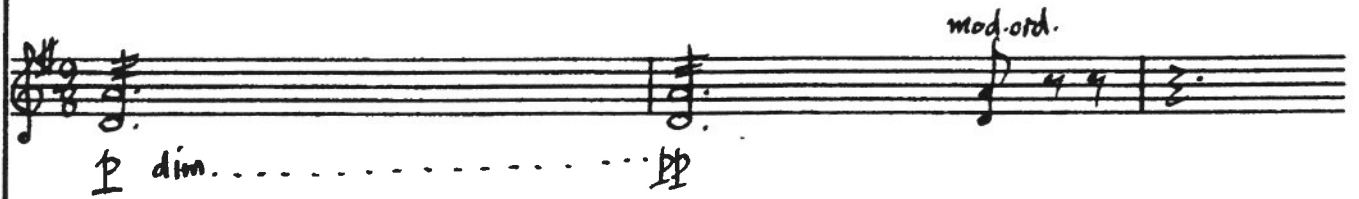
star-ry ta-pers burn, — sinks soft the wa-ning sand; the

Musical staff for Violin (half-bar). The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with dynamics *f*, *dim.*, *mp*, and *dim.*, marked *[con sord.]* and *[sul ponticello]*.

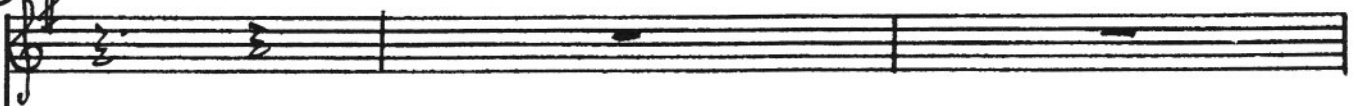
Musical staff for Guitar (half-bar). The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets, marked *f*, *dim.*, *mp*, and *p*.



old hound whim--pers couched in sleep, — The em-bers



(part-bar)



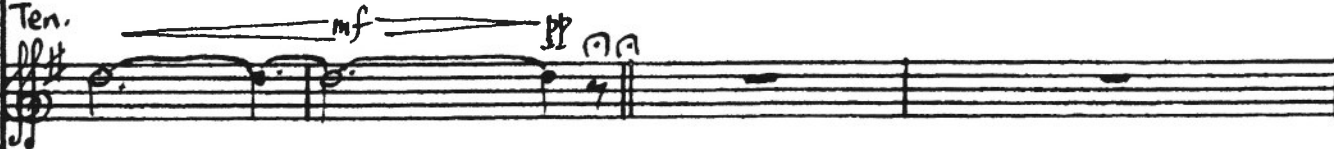
smoul-der low; A -- cross the walls the sha-dows come, — and



Ob./cl.



Ten.

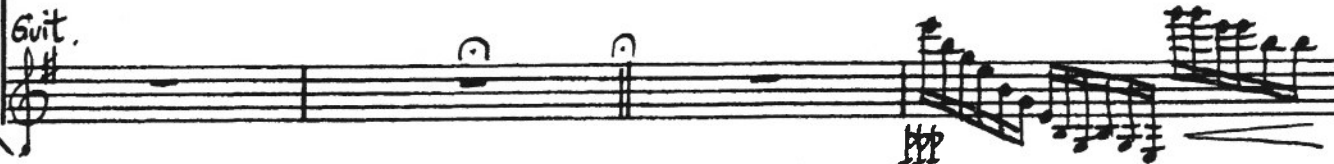


go.

Vn.




Guit.



Sweep soft-ly thy-strings, mu-si--cian, — The min-utes mount to



Ob./Cl. *mf*



Ten. *mf*



hours; _____ Frost on the wind-less case-ment weaves _____

Vn. *Arco* *simile*



Guit. *mf*



half-bar



_____ a la-by-rinth of flowers; Ghosts lin-ger in the dar-ken-ing

tremolando sul ponticello
sfz



Guit. *mp*



ob. cl. *mp* *dim.*

Ten. *mp* *dim.*

air, Hear-ken at the op-en door; Mus-ic hath called them, drea-ming,

Vln. *mp* *ord.* *pizz*

Guit.

Part-bar

p

Home _____ once more. _____

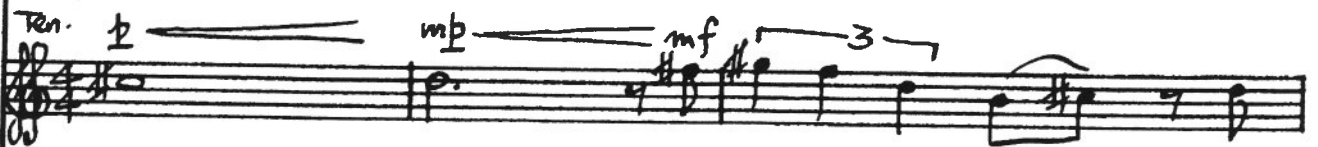
p *Arco*

p

IV "Outwitted" (Text: Edwin Markham)

Largo (m.m. ♩ = 112)

Ob. d'am./Cl. in A.



He drew a circle that shut me



out —



Handwritten musical score for the first system, featuring four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line starting with a *mf* dynamic, followed by a crescendo leading to a *f* dynamic. The second staff continues the melody with a *cresc. mf* marking, then a *f* dynamic. Below the staff, the lyrics "He-re-tic,—" and "re-bel,—" are written. The third staff includes a triplet of eighth notes marked *cresc. mf*, followed by a *pizz* (pizzicato) marking and a *sforz* (sforzando) dynamic. The fourth staff continues the melodic line with a *cresc. sfz* marking. The system concludes with a *Arco* (arco) marking.

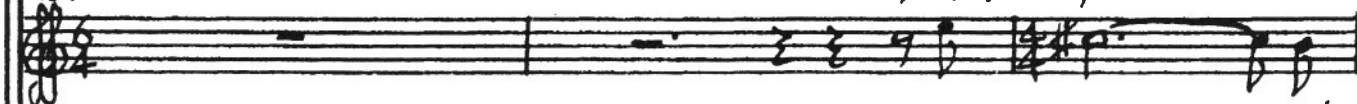
Handwritten musical score for the second system, featuring four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line starting with a *mp* dynamic, followed by a crescendo leading to a *f* dynamic. The second staff continues the melody with a *mp* dynamic, followed by a crescendo leading to a *f* dynamic. Below the staff, the lyrics "a thing—" and "to flout." are written. The third staff continues the melodic line with a *crescendo f* marking. The fourth staff continues the melodic line with a *crescendo f* marking.

Ob. d'am./Cl.



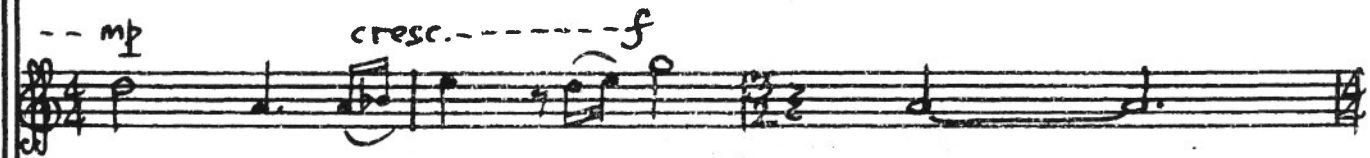
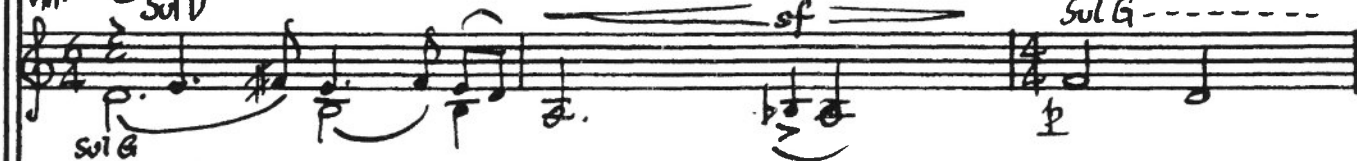
Ten.

p dolce poco cres. ---



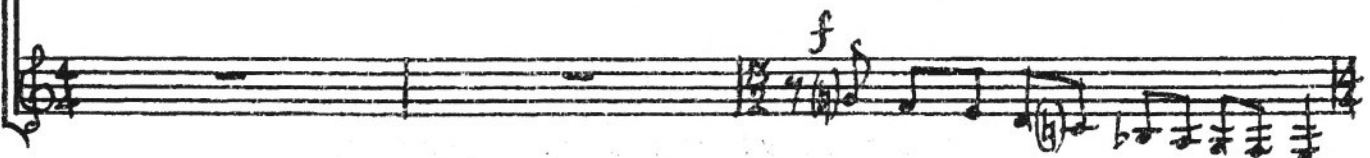
But Love ___ and

Vn. mp *Sul D*



I had the wit to win:

We ___



dim. --- *pp*

dim. --- *pp*

drew a cir---cle that took him in!

dim. --- *pp*

dim. --- *pp*

V NOCTURNE : "When I heard the learn'd Astronomer"

(Text: Walt Whitman)

(Durⁿ: 1'48")

Con energia
(m.m. = 72).

Tenor solo

cres. --- *f*

When I heard the learn'd a-stron-o-mer, When the

Violin

PIZZ *mp* ARCO *f*

6-string Acoustic Guitar

f

Ob. d'am. / Cl.



Ten.



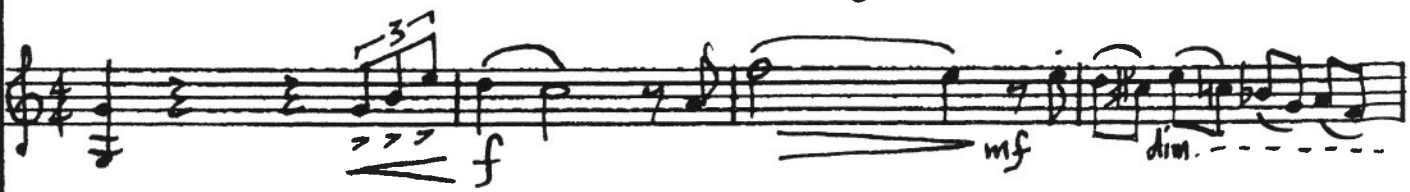
proofs, the fi-gures were ranged — in co-lumns be--fore me, When I was



Guit. mp



shown — the charts and di-a-grams, to add, di-vide, and



Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line starting with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the second staff: "mea-sure them, When I sit-ting heard the a-stro-no-mer". Dynamic markings include *mp* (mezzo-piano) and *crescendo*. Performance instructions include *Pizz* (pizzicato) and *Arco* (arco). The score is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line starting with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the second staff: "where he lec-tured with much ap-plause in the lec-ture room,". Dynamic markings include *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *mp* (mezzo-piano). Performance instructions include *sturm* (storm). The score is written in a cursive, handwritten style.

Ob./Cl.



Ten.

cresc. - - - - - mf

dim. - - - - -

p

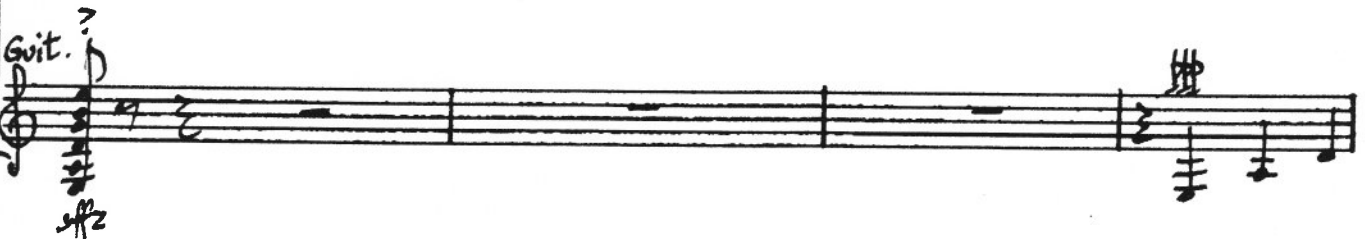


How soon un-ac-count-a-ble I be-came tired and sick, Till

Vln.

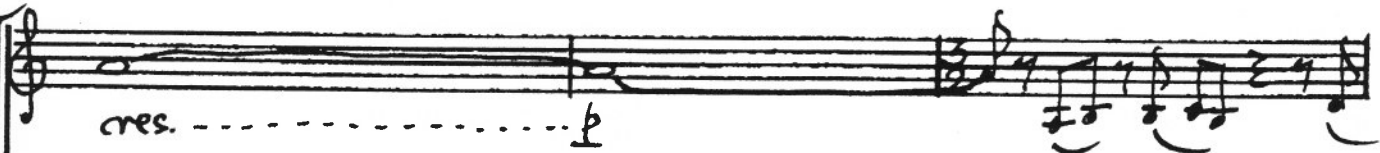


Guit. ?

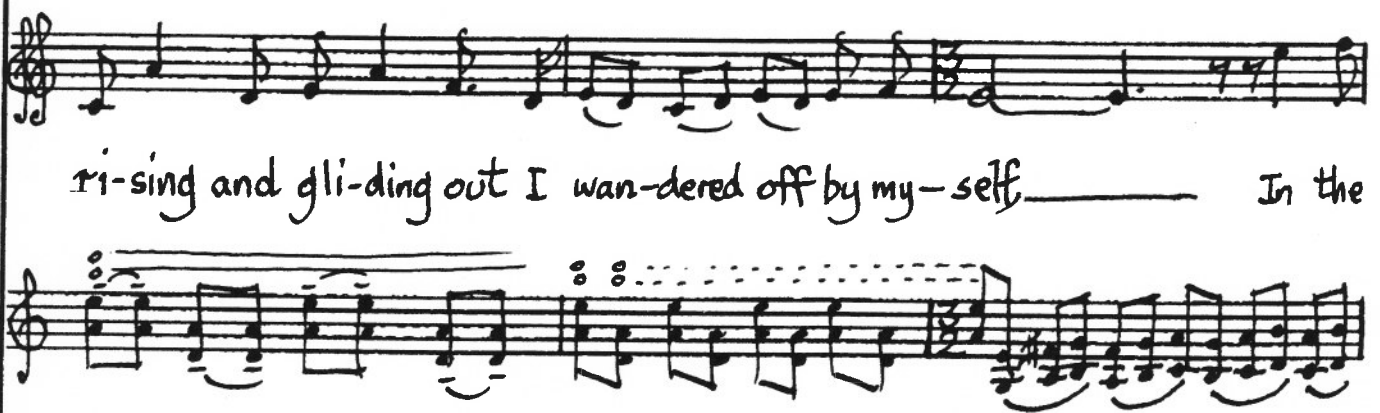


cres. - - - - -

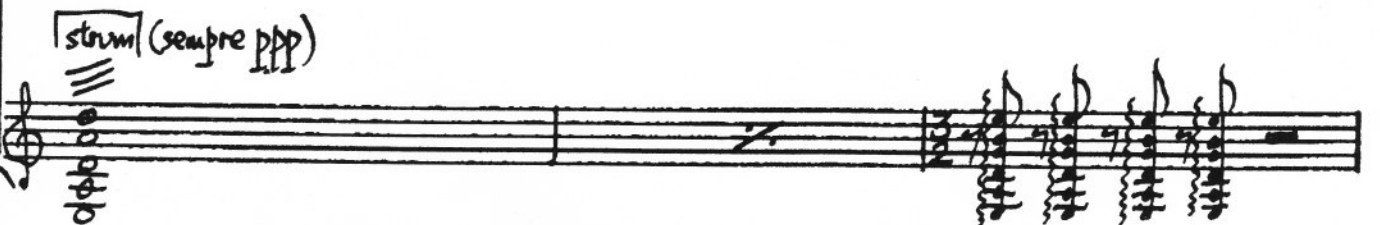
p



ri-sing and gli-ding out I wan-dered off by my-self _____ In the



strum (sempre ppp)



Ob./Cl.

Ten.

Vln.

Guit.

mys-ti-cal moist night-air, and from time to time,

rien

Looked up in per-fect si-lence at the stars.

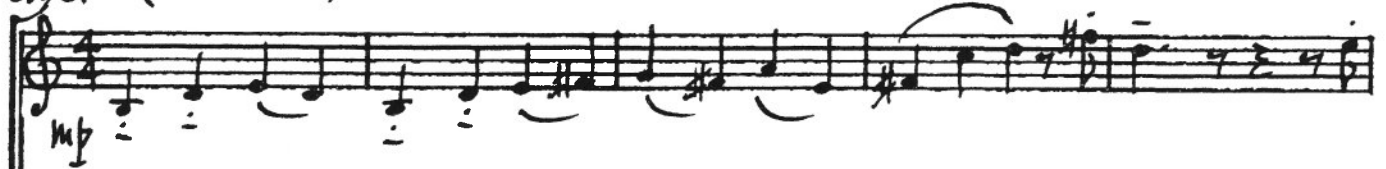
laissez sonner

VI "A Great Time" (Text: William Henry Davies)

Andante semplice

(Dur.: 2'20")

Ob./Cl. (mm. 1=60)



Vln.



Guit.



Ten.

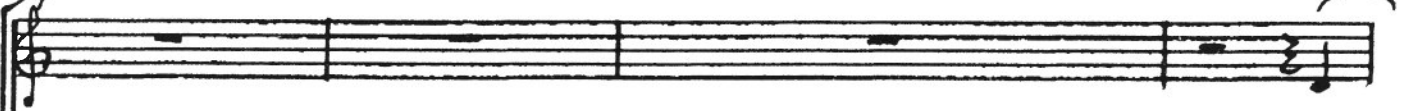
2 dolce



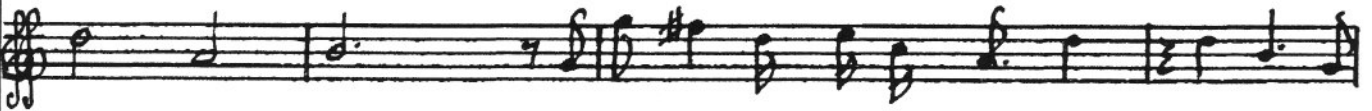
Sweet Chance, that led my steps a-broad, be-yond the town, - where -



Ob./Cl.



Ten.

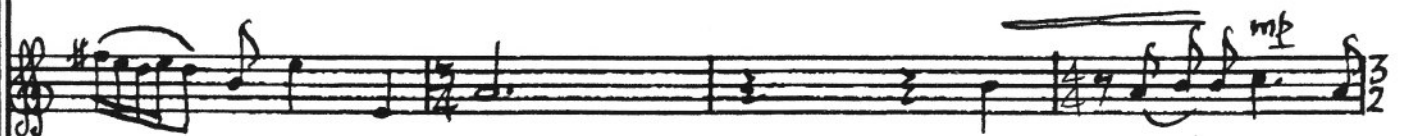
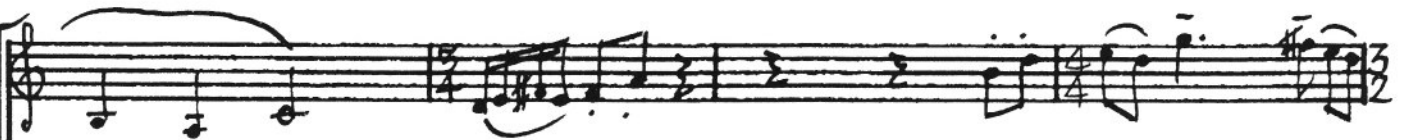


wild flowers grow - A rain-bow and a cock-oo, Lord! How rich and

Vln.



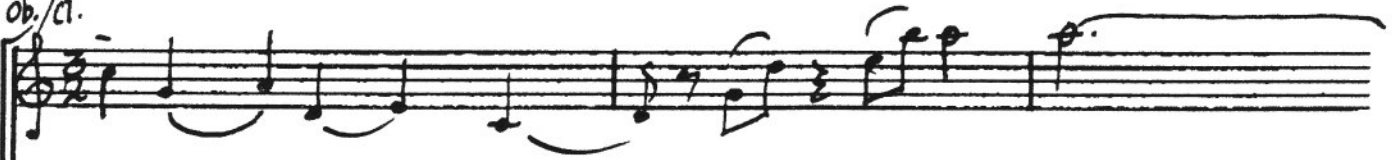
Guit.



great - the times are now! Know, all - ye sheep and



Ob./Cl.



Ten.



cows that keep On star-ing that I stand so long In grass

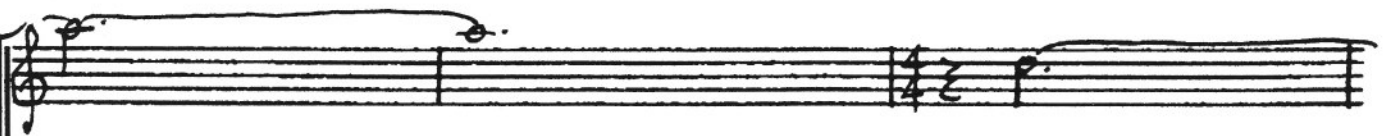
Vln.



Guit.



half-bar



that's wet from hea-vy rain. — A rain — — — — —



-- bow and a cuck-oo's song- may ne-ver come to-ge-ther a-gain; May

ne-ver come This side the- tomb.

PIZZ

1v. harm. mod. ord. 1v. ... kanga

VII "The Oxen" (Text: Thomas Hardy)

Allegro (m.m. $\text{♩} = 88$)

(Dur.ⁿ: ca. 1'00")

Op. d'am./Cl. in A

Handwritten musical score for the first system. It consists of three staves. The top staff is for the Oboe d'amore/Clarinet in A, showing a whole rest. The middle staff is for Tenor voice, with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes. The bottom staff is for Violoncello, with a bass clef and a key signature of one sharp, showing a whole rest. The time signature is 9/8. The lyrics "[v.1] Christmas Eve, and twelve of the clock, 'Now they are all on their" are written below the voice staff.

Handwritten musical score for the second system. It consists of four staves. The top staff is for Tenor voice, continuing the melody. The second staff is for Violoncello, with a bass clef and a key signature of one sharp, showing a whole rest. The third staff is for Tenor voice, with a treble clef and a key signature of one sharp, containing a melodic line. The bottom staff is for Violoncello, with a bass clef and a key signature of one sharp, showing a whole rest. The time signature is 9/8. The lyrics "knees,"— An el-der said as we sat in a flock By the en-bers in" are written below the voice staves.

[v.2]

hearth-side ease. [v.2] We pic-tured the meek mild crea-tures where They

un poco crescendo

dwelt in their straw-y pen, Nor did it oc-cur to one of us

un poco crescendo

un poco crescendo

[v. 3]

there to doubt they were kneel-ing then. [v. 3] So fair a fan-cy few would

weave In these years! Yet, I feel, If some-one said on

[v.4]

Christ-mas Eve, "Come; see the ox-en kneel[v.4] In the

lone-ly bar-ton by yon-der coomb Our child-hood used to

Un poco ritenuto - - - -

Handwritten musical score for the song "The Old Folks at Home". The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are written below the second and third staves. The lyrics are: "know," I should go with him in the gloom, - Hop-ing it might be

A handwritten musical score for the song "The Rose Tree". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff contains the melody, starting with a treble clef and a key signature of one flat. The second staff contains a vocal line, starting with a treble clef and a key signature of one flat, and includes the instruction "SO." followed by a long horizontal line. The third staff contains a vocal line, starting with a treble clef and a key signature of one flat, and includes a bracketed section. The fourth staff contains a vocal line, starting with a treble clef and a key signature of one flat, and includes the instruction "l.v." followed by a long horizontal line. The score is written in a simple, handwritten style with some corrections and annotations.

